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ABSTRACT

This paper describes the proceedings of a conference on children and television, "Worldwide Fine Tuning for Children," held on 11 February 1977 by the University of Miami Department of Communications. The purpose of the conference was to survey the world of television as experienced by children and to explore how communications experts, educators, parents, and concerned citizens can bring about better programming. The following are provided: a program flier, brief biographical data concerning conference panelists, and a transcript of a panel discussion of the impact of the International Telephone and Telegraph's international television series for and about children ("The Big Blue Marble") and other factors influencing children's television. Handouts from a workshop on pioneering positive television include "Nine Steps toward Better Television for Children," "TV in Your Home: Four Ways to Protect and Benefit Your Child," and "Guidelines for Organizing Your Community for Better Television." An outline for the workshop, discussing how teachers and parents can use quality commercial television, completes the paper. (KS)

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CONFERENCE ON CHILDREN AND TELEVISION: WORLDWIDE FINE TUNING FOR CHILDREN

UNIVERSITY OF MIAMI

FEBRUARY 11, 1977

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TV in Your Home: 4 Ways to Protect and Benefit Your Child
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Conference Sponsors

The University of Miami Department of Communications serves the community by giving information that underscores not WHAT but HOW to think about important issues. This conference offers a forum for both the speakers and the audience. The subject engages the concern of all people who care about children.

"Big Blue Marble," the first international television series for and about children worldwide, is seen on more than 150 stations in the United States and 40 abroad. Provided free to stations as a public service by International Telephone and Telegraph Corporation, it is broadcast without commercial interruption.

CS 501 839

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PANELISTS (2)

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MR. RUSHNELL is responsible for all weekend children's programming including ABC short story specials, School House Rock and the award-winning "ABC Afterschool Specials." Previously he was Vice President, Program Services, ABC-Owned TV stations. Directed launching of "Rainbow Sundae" series. Earlier, Program Director, WLS-TV (ABC) Chicago. Married, two daughters. Resident of New Canaan, Conn.

CLARE LYNCH O'BRIEN
Alphaventure
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New York, New York 10024
(212) 421-1114

CLARE LYNCH O'Brien is Educational Consultant to "Big Blue Marble," the award-winning children's television series now broadcast in 140 U.S. markets and 32 countries overseas; Consultant to "Amiguitos," a bilingual, multimedia program of Xerox Education Corporation; Consultant to Discovery by World Book Program of Field Enterprises Education Corporation. Formerly senior editor of Random House, Educational Division, Ms. O'Brien was responsible for the creation and development of educational material for children in the elementary grades. She has also developed school-related materials for Macmillan, D.C. Heath and American Book Company and written extensively for children's educational publications. She is author of "Snails Tales," a children's literature anthology.

LES BROWN
New York Times
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(212) 556-1234

LES BROWN is currently the television correspondent for the NEW YORK TIMES. He is also a member of the editorial board of TELEVISION QUARTERLY and a member of the TV-film advisory committee for the New York State Council on the Arts. Mr. Brown's job history includes Radio and Television Editor and Chicago Bureau Chief for VARIETY, associate editor of DOWNBEAT magazine, co-founder of "The Gate of Horn" a folk music cabaret in Chicago and an instructor at Hunter College in TV Programming and Economics. He wrote the lyrics to "Abilene" a country and western music hit in 1961 and has authored two books: TELEVISION: The Business Behind the Box and ELECTRIC MEDIA, a high school primer on broadcast communications.

JOHN DALESSIO
Executive Committee
National Association for Better Broadcasting
301 Mt. Holyoke Avenue
Pacific Palisades, California 90272
(213) 454-4542

MR. DALESSIO is spokesman for the longest-established TV-betterment group in America. A lawyer, he has spent most of his career in public-interest and governmental service. He was his district's candidate for Congress in 1974, and was Executive Director of the Greater Los Angeles Urban Coalition 1970-74. Earlier, he worked for the Equal Employment Opportunity Commission, drafted the N.Y. State Civil Rights law, and supervised reorganization of the State Human Rights Commission. Married, two children.

ABBOTT M. WASHBURN
Commissioner
Federal Communications Commissioner
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(202) 632-7116

MR. WASHBURN, an FCC Commissioner since 1972, was U.S. Delegation Chairman at the conference that set up the first international communications satellite. He served as chairman of the Office of Telecommunications Policy, was president of his own public relations firm in Washington from 1962-69, and from 1954-61, was Deputy Director of USIA. Married, Daughter, Julie, 11.

TAY VOYE
WTVJ-TV
316 N. Miami Avenue
Miami, Florida 33128
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TAY VOYE is Director of Program Operations of WTVJ-TV, Miami and Director of Program Purchases with Wometco owned stations. Mr. Voye is a board member of the National Association of Television Program Executives and is the secretary of the Television Programmer's conference. He is also a member of the Board of Governer's National Academy of Television Arts and Sciences, Miami chapter.

DR. ROSEMARY LEE POTTER
258 W. 46th Street
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DR. ROSEMARY LEE POTTER, a native Miami, Floridian is the reading lab and resource teacher at Miami Spring Junior High School. She has taught elementary school for 12 years and has served for 3 years as a reading resource teacher. In addition, Dr. Potter has authored a book for teachers entitled New Season: The Positive Use of Commercial Television with Children, produced a junior-senior high reading comprehension kit based on television scripts and has had articles in Journal of Teacher Education, TEACHER AND READING TEACHER.

MODERATOR
ASSOC. PROF. JUDITH B. WALLACE
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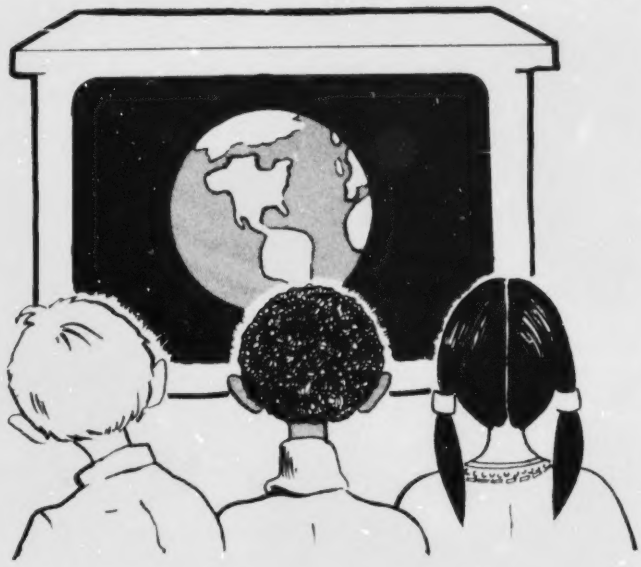
JUDITH B. WALLACE is a member of the Southeast chapter of the Screen Actor's Guild (SAG) Council, the College Council, and a correspondent for DuPont Columbia Survey and Awards. She is a founding board member of the Miami chapter of the National Academy of Television Arts and Science's and is a nominee for their Governor's Award for outstanding service to Miami area television. Professor Wallace's acting credentials include Pasadena Playhouse; U.S.O.; civilian actress/technician in European theater - World War II; WEAF Radio network, New York City; and several feature films and commercials.

University of Miami
Department of Communications
invites you to attend
A Conference on Children and Television

WORLDWIDE FINE TUNING FOR CHILDREN



(1)

Friday, February 11, 1977
1:00 - 4:30 p.m.

Beaumont Cinema,
Memorial Classroom Bldg., U.M. Campus

An American child spends an average of 28 hours a week watching television — 1,456 hours a year more time than he or she spends in school.

The University of Miami Conference will survey the total world of TV as experienced by children and explore how we as communications experts, educators, parents, and concerned citizens can bring about better programming and make more imaginative use of the best existing fare to enrich our children's learning and understanding.

1:00 - 3:00 p.m. WORLDWIDE FINE TUNING FOR CHILDREN: A Panel with Audience Participation

The Panelists are Leading Authorities on:

Impact of TV on Children • FCC Policy and Its Implications for Programming • The Outlook for Quality Children's Programming on Commercial Television • BIG BLUE MARBLE — A Venture in Child-Tested Entertainment • A Reviewer's Eye-View of the Best and the Worst • Effective Citizen Action for Better TV

PARTICIPANTS

LES BROWN, Television Correspondent, NEW YORK TIMES
TAY VOYE, Director of Program Operations, WTVJ, Miami and Board Member, National Association of Television Program Executives
CLARE LYNCH O'BRIEN, Writer and Educational Consultant, BIG BLUE MARBLE
JOHN DALESSIO, Executive Board, National Association for Better Broadcasting
HON. ABBOTT WASHBURN, Federal Communications Commission
DR. ROSEMARY POTTER, Author and Reading Resource Teacher, Miami
SQUIRE D. RUSHNELL, ABC-TV Vice President for Children's Programming
MODERATOR - Judy Wallace, Associate Professor, Department of Communications, University of Miami

3:00 - 3:30 p.m. Refreshments

3:30 - 4:30 p.m. WHERE WE GO FROM HERE: *Two Action Workshops*

(1) "Fine Tuning: Pioneering Positive TV" How concerned citizens, communications experts, parents, etc. can make television viewing a better experience and have impact on TV programming

Directors: Joseph K. Abrell, Executive Producer, MONTAGE and Director of Public Affair Programming, WTVJ, Miami
John Dalessio

(2) "Fine Tuning: TV — The Hidden Treasure" How teachers and parents can use quality commercial TV

Directors: Jackie Bailey, Producer, ARTHUR AND COMPANY, WPLG, Miami
Dr. Rosemary Potter

TRANSCRIPT OF UNIVERSITY (3)
OF MIAMI PANEL DISCUSSION

BIG BLUE MARBLE - PART 1

Dr. J. Johnson: AP... Samuel Goldman, TV. Representatives from the networks and also from stations throughout the country. Our local television and radio stations are represented and also our newspapers are. And we have people from universities. Florida, Canada, Washington, and Yale. And I hope I discredit none of you who have come so far and I did not mention your name.

For me it is a particular pleasure to introduce to you Professor Judith B. Wallace. Judy has been a member of this Faculty for 14 years. She is Coordinator of Broadcasting in the Department of Communications. Professionally she is a member of the Screen Writers Guild. She was a nominee yesterday for the ... Zoller Memorial Award(?) for American Women in radio and television. She has won the Zenith Television Award for outstanding programming in Southern Florida. For her work - her pioneer work locally in BRUNCH with ..... And on Monday night she is a nominee for the government award for the National Television Arts and Sciences. Because Judy has done a marvelous job for this Conference, ITT is offering a grant, awarding a grant to the University. So when you next come to Beaumont Cinema you will see monitors places very conveniently on all of the beams in this cinema and we wish to thank ITT for their grant to us. Judy.

JUDY WALLACE: Thank you Dr. Johnson. Your

involvement here today - it is quite apparent that you are motivated by concern where television and children are involved. And we join you in that concern.

Now where there are concerns there are problems. It might just be a disaffection rather than the lump turning out to be cancerous. But to get together here today we can discuss those problems and concerns which have occurred to our panelists and we will ask you for your participation as well. It is possible that there are some sprouts on Mr. Minnow's great wasteland. Certainly Mr. Minnow is being nourished by his vast wasteland today I believe.

I will present you panelists, but then you have been provided with a vita for each of these panelists and so I am not going to take their time to tell you their credentials.

To my far right Dr. Rosemary Lee Potter, who has written a marvelous book under the direction of her then Chairman, in her dissertation, Dr. Chaney of the University of Miami and Dr. Potter is going to be a participant this afternoon in a workshop as you will note in your program.

Next, John Dalessio, an Executive of the National Association for Better Broadcasting. And I might add one who I envy tremendously because when he is not joining

his child to watch television he is walking the cliffs with his dogs in California. It is nice of you to join us from such a distance.

To my immediate right, Les Brown, of the NEW YORK TIMES. Well known to many of you through his book The Business Behind The Box, with the big symbol that represents so often in our minds the business itself. Mr. Brown.

To my left the gentleman who deserved to be introduced first, the Hon. Abbott Washburn, FCC Commissioner.

To his left, Clare Lynch O'Brian, who is described as well in your program and has been an Advisor to the BIG BLUE MARBLE but as a freelance writer has contributed to many programs, to many television programs.

To her left, Squire D. Rushnell, Vice President, ABC Entertainment for Childrens Programming. And to his left a very busy man, Tay Voye, the Director of Programming at WTVJ, Channel 4, the CBS affiliate in Miami, who is also hosting the NATPE Conference on Miami Beach, that is the National Association of Television Program Executives. And I need not say it was kind of you to work us in to your busy schedule today. But I do say that.

I have been with the University for 14 years. I have a dog that has been with us, at our home, for only a matter of weeks who this morning overturned my cup of Postum

on my notes that I had carefully placed on 3 x 5 cards so I knew exactly what questions I was going to ask of our panelists and what format we were going to have. The dog is in the backyard still I hope. I have scribbled some notes but this will be rather extemporaneous beginning with a release that Commissioner Washburn told me of last night which is rather pertinent because I know that many of you are aware of the existence of Action for Childrens Television. Action for Childrens Television announces this release yesterday.

The Fifth Annual Achievements in Childrens Television - these awards have been announced by ACT, the national organization, working to encourage diversity and reduce commercialism on television programming for children. These awards in 1976 were presented by Peggy Charon(?) ACT President to 14 broadcasters who had made significant contribution to improving childrens television. This was at a formal ceremony yesterday in Boston. A feature of this year's ceremony is a little different. And this is news I imagine to many of you. The establishment of ACT's Honor Roll Award to those corporations that have made major commitments to underwrite childrens television programming without commercial interruption. An aside, parenthetically, in Miami, the first example of that was Arthur And Company,

the WPLG, Channel 10 Program, which was first volunteering - was the first volunteer to conduct a program without any commercial interruption.

In announcing the awards, Peggy Charon noted that the ACT Award winners have made valuable contributions to enrichment of television programs directed to young people and I imagine that is what we're most concerned with here today. It is important to let parents know that there are some fine alternatives to standard programming fare for children.

But this is what I wanted to get to. ACT Achievement Awards were given to ABC-TV for the ABC After School Specials, a dramatic series commited to excellence in the after-school hours. And of course you may address your questions about that to Squire D. Rushnell.

ABC News for ANIMALS, ANIMALS, ANIMALS, a weekly program that enhances the world of science, with poetry, myth and music. The Barons Company, Miami. Bob Barons who is response for KIDS WORLD and unfortunately you haven't seen it here, I do hope you have seen it somewhere else. A remarkably fine program.

Educational Development Center in Newton, Mass., for INFINITY FACTORY, a multi-cultural look at the world of mathematics. KETC TV St. Louis for COMMON CENTS, a series

of mini programs that explain elementary economics to the child and KOMO-TV in Seattle for BOOMERANG. So we see that there are many valuable programs that - aside from those kids watch - MUGSY'S SPECIAL TREAT, REBOP, BUBBLE GUM DIGEST, ONCE UPON A CLASSIC, OPERATION EDUCATION and then an honor roll of awards for underwriting childrens programs without commercials went to General Foods for ZOOM, General Mills for REBOP, and ITT for the BIG BLUE MARBLE, Johnson & Johnson Baby Products for MR. ROBERTS NEIGHBORHOOD, MacDonald's Local Restaurant Association for ONCE UPON A CLASSIC Mobil Oil Corporation and their families, Sears Roebuck Foundation and so there are some things that we can be very very glad.

Now as we approach the Panel with what I hope will be your questions as well as mine, and you are perhaps familiar with the illustrious people to my left and to my right, you may not be familiar with Rosemary Potter as yet. You may not have met her. So let me address the first question to Rosemary Potter, whose book and whose vita as you see it expressed there in your program might suggest that she quite approves of the commercial programming that is extant. And let's ask her what her attitude is if it is not that blanket of approval?

ROSEMARY POTTER: That's a good question Judy and I expected that question and I'm glad you asked it first thing.

No, I have with me a TODAY'S HEALTH MAGAZINE, it has Captain Kangaroo's campaign against TV violence, a feature of it, and I have with me YOU AND YOUR WORID, a weekly newspaper for Junior Highs which has PTA TAKES AIM AT TV VIOLENCE, and why am I saying this? Because the date on the TODAY'S HEALTH MAGAZINE is August 1960. The date on the PTA YOU AND YOUR WORLD article is December 1, 1976. There is even a question here, "Are there too many violent shows on TV?" Half a life time, a full adulthood period has gone by for those 17 years. That group, whoever they were from 1960 to 1977. And my whole point is this. I'm a parent and a teacher and I've done a little research. However, while we must support new fine shows, while we must improve standard fare, the boys and girls in this community and across this country are watching television. In about an hour they will be watching television. And as a teacher and parent I can't wait.

That is why I have written a book. I do not approve the excesses or any of the things that we are going to be discussing but the positive use of television is the responsibility of parents and teachers. That's what the book's about and you cannot afford to wait, be it 17 years, 5 years.

And I must make one final comment. I am holding of course part of the Surgeon General's Report, '71. This is

the Subcommittee on Communications from the Senate, that is '76. All right that's another year. We can't wait. So I will work on it at school and at home, while we're working on it among these folks here. And that's my position.

WALLACE: There will be I hope aside from concensus disagreement and perhaps there will be some uncertainty. Certainly on my part there is uncertainty based on the fact that I would like to know when they have examined the effectiveness of television on children and the role the industry has played? Why have there not been any conclusive results. And John Dalessio, perhaps there have been some that you'd like to enlighten me with?

DALESSIO: Well there have been approximately 50 studies since 1950, and all but one of them have come down fairly strongly to the position that television violence, broadcast at children harms the children. It harms them in many ways. The foremost is that it increases aggressive behavior. The secondary is that it desensitizes children to aggressive behavior.

The Action for Childrens Television are not the only people who put out the major press release concerning television this week. And I would like to present my own.

This is from the American Medical Association. It is not a group known for its wild statements. In fact, its

conservatism and caution are -- only give weight to statements they make. Their press release involves their request to ten major corporate advertisers that they stop sponsoring violent television programming aimed at television. And in making that request they state, "TV violence is a mental health problem and an environmental issue. If the programming that a child is exposed to consists largely of violent content then his perceptions of the real world may be significantly distorted and his psychological development may be adversely affected."

Earlier, they came out with a statement that passed their National Board, which described TV violence as a risk factor threatening the health and welfare of young Americans. Indeed our future society. Now why did a conservative organization like the AMA take this look and this posture? And I might add, an organization extremely concerned with its own public relations image. The answer is in looking at your set. Television is basically 27 years old. The estimates now that the average 27 year old person in this country has witnessed a minimum of 20,000 murders, a maximum of perhaps 45,000 murders. This is a perceptual concept that is in the society now. It is paralleled by an unprecedented and dramatic rise in youth violence. I don't want to monopolize the beginning of this, but I am going to get back into those statistics in a minute.

WALLACE: Yes I had some marvelous statistics that came to me through a publication that I had never heard of before. Have you ever heard of VIEWERS DISGUST or THE TARGET LIST? Are you aware of those?

: No.

WALLACE: Just learned about them yesterday. Two Stanford graduates have put out these two publications and of course the antiseptic family viewing hour is what prompted it. They were concerned that that abandoned to the rest of prime time all of the rapes and murders and other perversions. And to ennumerate in numbers what you were talking about. In one program, this was not their award winning program, but in one program there were 975 points against the show, three shootings, four attempted shootings, two gun battles, nine threatened assaults, two armed breakins, one shooting of an unarmed telephone booth, one strangling, four death threats, five fights, one corpse on display and one building demolished for apparently no reason at all.

There was another program that got 1,023 points, but those sound like two publications that we may be interested in looking into.

But it seems to me that it's only fair to turn now to a gentleman who has every reason to take a stand and that would be Tay Voye who is the Director of Programming at WTVJ, because we will all have to concur that those marvelous

programs that we had listed before as ACT Award winners came through the use of dollars, hard dollars. And Tay perhaps you'd like to comment on the need for those hard dollars?

TAY VOYE: Yeah, I wold be glad to. I would like to take a stand on prime time television but and the violent programs. Number one, I totally agree with you John that there is entirely too much violence in prime time programming and that may sound strange coming from a person who works in a station, but we firmly believe that. We don't believe it to the extent where we are prepared to cancel our prime time schedule. But we do believe that programs are excessively violent.

We do also believe that the networks have made somewhat of an effort to clean it up, to help it. I don't know yet whether I support the family viewing concept. I haven't figured it out. I do know that some of the programs before nine o'clock are less violent and I also know that some of the ones after nine o'clock are possibly a little more violent. But I do think that the net result has been somewhat of an improvement.

As far as the commercialization of television programs is concerned, unfortunately or fortunately it's necessary. I'm not going to sit here and and pretend to defend the fact that WTVJ, the station I work for commercialize our childrens program. We do. We don't commercialize it

to the maximum but we do commercialize it. We also do not make a lot of money on the program. We do make some profit. We do not make a substantial profit. I believe that we could not do a program like the program that we do do, and I am referring to the Skipper Chuck Show which we run 7 to 8 o'clock, Monday through Friday, we couldn't do it if we couldn't support it by commercialization.

You could say that a station as large as WTVJ, and a corporation as large as ~~WOOLMETCO~~ WOMETCO (?) could afford to underwrite that program. And you would probably be right. But we are also a business and we also answer to stockholders and to other persons. Therefore we must attempt to make our programs somewhat profitable, or at least have them liquify themselves.

WALLACE: Thank you Tay. I - if anybody would like to see them afterwards, I would like to support what Tay Voye has just said by making available to you - I am not going to take up the time to read them but they are making available to you the figures that a survey, which the NAB of course conducted, the National Association of Broadcasting. But it was designed to demonstrate that while television is profitable, broadcasters are reinvesting a fair share in their licensed obligations to program and to operate in the public interest and I would be glad to show you these healthy figures

of their reinvestment after the meeting if you would like to see them. And I am sure I just raised the hackles on John Dalessio's neck. But I'm...

DALESSIO: ... it doesn't matter.

WALLACE: Then I will defer to you Les Brown?

BROWN: Well I can't believe that that - that's a fair share, it seems like business as prosperous as television has been. Has never put a fair share back into the programming. And certainly not into public interest programming. We have only to go back to 1968 and 1969, the years when childrens' television consisted pretty largely of huminoids and creature cartoons commiting all kinds of mayhem well into the afternoon because the game in television is to maximize the profits and you maximize profits by maximizing audience. And I don't think a great deal of sensitivity was shown to very young children into the perception, the different perceptions children have of television and advertising than adults have, in that period.

But they poured a lot of money into those shows and very fine program executives like Squire Rushnell, if he were riding herd on childrens' programs for ABC in that period would have had to, in order to survive, compete with the pace that Fred Silverman was setting at CBS with those humanoid things. He would simply have no choice. But that was the way

of it. It is an industry that has no conscience. It is not an industry populated with peopled with bad people. It is peopled with good people, but it is essentially an amoral industry because the buck is the thing.

There were 16 commercial minutes an hour in those programs which means 32 commercials because the standard per commercial was 30 seconds. So that was three times four times, I don't know, as many commercials as you get on an adult program which shows you what they thought of children at the networks. And how sensitive they were and how much they poured their profits back in.

The way this thing changed was that citizens groups like Action for Childrens Television and NABB, and National Citizens Committee for Broadcasting and Bob ~~Chotzf(?)~~ Choate's organization in Washington, applied pressure and the networks were surely vunerable. So were the television stations which I think deserve to lose their licenses for carrying this stuff and trying to pass it off as being in the public interest. It clearly was not in the public interest.

They did turn it around, they did cut the number of commercials and they reformed childrens television but it was not done by the industry itself out of conscience, it was done by pressure applied finally I might add - by the FCC - which is the instrument under law that is supposed to

watch out to see that public interest is served in teleivision and never has done it and isn't doing it now.

WALLACE: May I interrupt Commissioner Washburn what is the FCC policy on childrens' programming?

WASHBURN: Well I think I should start, in view of what Les Brown just said, by reading the Section 326 of the Communications Act which says, "Nothing in this Act shall be understood or construed to give the Commission the power of censorship over the radio communications."

BROWN: Yeah, I remember that.

(LAUGHTER)

WASHBURN: I remember that too.

BROWN: Let me interrupt you sir, forgive me. But the FCC falls away from the First Amendment like Dracula from the cross. (LAUGHTER) The other part of the Communications Act you didn't read is that the FCC is there to guarantee that the public interest is served.

WALLACE: Les Brown you have all the graciousness of a cobra. (LAUGHTER)

WASHBURN: If I may proceed.

WALLACE: Yes.

WASHBURN: In answer to your question Judy, the Commission in 1974, after two years of study put out a childrens programming policy statement which I think, in the opinion of all seven of us who were on the Commission at that time was as

far as we could go legally and as we should go, in a society where you do have freedom of speech and you do have the First Amendment, and you do have statements such as I just read from Section 326 of the Act of Congress.

Now if we were to go further that would mean that pressure from you people, pressure from ACT and from John Dalessio's organization and all the other very good groups. We have got an excellent new group called WATCH in Washington - on the Congress to say, "You will have to give the Commission by law, by statute, authority to step in and control programming." I personally don't think that's the way we do things in this country. But I'll tell you briefly with respect to a commercialization what we did.

ACT wanted all commercials to be banned on childrens programming by the FCC. We did not think that that was wise because we thought it would kill the goose that produces the good shows and and if you are a parent or a teacher and you look around on television today you'll find marvelously enriching programming. Not just in the childrens' area but in in in prime time now. Television is like an automobile, you can use it wisely and well or it can be tremendously destructive and there is a great education job that needs to be done on parents and on teachers, Rosemary, on how to use this instrument. Used well it can be enormously

enriching for children. I'll speak about that later. But what we did was we said that as far as commercialization goes, that the 9½ minutes per hour of non-program material that was the standard set by the National Association of Broadcasting and the Independent Association would be the standard that we would apply to stations across the country. And 12 minutes on weekdays, which was also the standard set on NAB and IATV. We put out a new form, which goes to all the stations for license renewal, to elicit more information about childrens television and they have to say if they're going to go over those limits of 9½ minutes on weekends and 12 minutes per hour on week days. They have to state clearly why they will go over those limits.

Now I happen to feel those are still rather large amounts of time for commercial programming and the time has come when maybe the broadcasters and the sponsors and the advertising agencies and the NAB and the IATV should look at this and say, "Perhaps we should reduce that level somewhat." Now certain broadcasters on the growing edge have done that. ... newsweek stations and Group W have gone to 6 minutes per hour and as Judy said, Arnold and Company here has reduced it completely.

WALLACE: Arthur.

WASHBURN: Arthur, I'm sorry.

Dalessio : Judy, I can't let this sit...

WALLACE: I knew you wouldn't...

Dalessio : As a statement of federal policy or a statement of common sense and I would like to use some examples and also present some differences.

Broadcasters are not newspapers. And their First Amendment rights differ substantially from print First Amendment rights. The reason for this is basically simple. Broadcast is a licensed monopoly. And it is given to broadcasters by we the people who own the airways. And we give it under certain conditions and with certain reservations and we have the right to stretch and change those reservations as we see need.

Now the Commissioner has said that Section 326 limits of the power of censureship. But I want to give you an example of just this year of what happens. There is a station in Los Angeles, called KCOP. Which seems to be dedicated to the brutalization of children. Among other things they feature a 3:00 movie for two hours, that are the most horrible violent films you can imagine. They are the horror films of the horror films. You know those Japanese specials? Where everything happens? Well they are broadcast straight down the tube at children with all childrens' promotion, all childrens' commercial. We challenged their license in part upon broadcast standards like this and pointed out to the

Commission that that station had made promises to the federal government to receive their license. They are their promises, they are their standards. They are not imposed by anyone else. And the standards that this station chose to use were the NAB childrens standards, one of which is that they will not show excessively violent programming during childrens viewing time aimed at children.

The FCC came back to us in a decision, just handed down, and what they said to us is, "We can't enforce the NAB standards because that would be censorship." But the NAB standards are the promises of the station. And here we are in this Catch 22 circle. The station can get its license by promising to adhere to those standards, but when you prove that they don't adhere to them the FCC says, "We can't look at that." So we have this rotten station still sitting there, still poisoning the minds of the children in Los Angeles.

WALLACE: I wonder if you could get that whole section removed to the Criminal Code the way they did with the word obscenity and then there wouldn't be any problem for the Commissioners to handle it. But there is that admonition in 326.

Dalessio : Well I want to touch a second point. And that is censureship is a real issue. And I don't want to

walk away from that. We don't want a government censored industry. None of us. But we asked in response to the KCOP challenge and in response to an earlier KTDV challence in which the Commission had concerned itself with censorship, that the Commission hold public hearings on the question of censorship because we would like to explore that with the public, with the stations and with the government. And we would like to explore some of the secondary censorship, like how much censorship is there from advertisers? How much censorship is there within the broadcast industry that is not related to citizens groups which seem to be condemned for censorship and the sponsors, which seem to be ignored in the role of censorship. We got no reply to that.

WASHBURN: If that came formerly to the Commission, it did not come, it did not come before me. But this is a very open Commission. It has been going around the country meeting with people. The Chairman is very anxious for any group that wants to come before us to do so and we have monthly en banc meetings that are open for any organization to come and present any position they want to and I would suggest that NABB do that.

WALLACE: I understand that General Mills has just volunteered to demand that their agencies not place their advertising adjacent to or within any violent programming and...

: One of many.

WALLACE: One of many yes. But now here in Clare Lynch O'Brian, is someone who works with the writing of these programs and in the presence of Squire Rushnell who we haven't given an opportunity to say boo - an award winner. So let me ask first of all, about something we haven't mentioned. The children and Commissioner Washburn is the father of a 12 year old child. Mr. Dalessio has two young children - one 4 and one..

DALESSIO: 5 and 2.

WALLACE: 5 and 2. Clare you write for these children and Squire you win the awards for the programs. How do children assimilate these materials? You you're writing them in accordance of course with ITT formula or some other particular set of guidelines but how do you figure the children themselves utilize this information?

O'BRIAN: Well first of all we don't write to an ITT formula, I would like to make that comment at the beginning. We write to the audience which is an audience of children within the framework of the concept of the show which is international understanding. John Dalessio has just used, has brought us all back to the notion of common sense so I will speak first from common sense. I'm sure you all know how children respond to materials. Anyone who spends any time with children can see that substantial

research has been done on the effect of broadcasting and content of broadcasting on children, not just from the point of view of violence but from the point of view of constructive broadcasting. Several years ago when SESAME STREET came on the year, there was at that time a rather radical notion that television might be used to entertain and educate at the same time. They were tremendously successful in terms of concrete skills that were presented in an entertaining way and children actually did learn.

I know you asked that question. I have a little bit of an ax to grind coming to a conference like this because we have been to so many, hearing the same ideas over and over and over again and I'm a little disappointed with the results of these conferences and I would like on the behalf of all good programming for children to enlist the support of people like Tay Voye who put a show like BIG BLUE MARBLE on the air at 7:00 in the morning when all good children should be either eating a decent breakfast or getting ready for school or hopefully having a good night's sleep if it is not on the weekend.

VOYE: Thank you. (LAUGHTER) Just been cancelled.

O'BRIAN: Well I have been told by so many people that this, in the television business that 7:00 on a Saturday morning is a great time for childrens broadcasting I mean - you are really lucky to have a show on at 7:00 in the

morning.

VOYE: Our best childrens program is on at 7:00 Monday through Friday.

O'BRIAN: I know and it is designed for slightly younger children than programs like BIG BLUE MARBLE.

VOYE: I could argue that with you. I think I think we target our age at a little higher than what you visualize.

O'BRIAN: Well I have a case in point. BIG BLUE MARBLE was on the air in Chicago at 8:30 on a Sunday morning and within the show there is the opportunity for viewers to write in and get a pen pal from a different country. So quite apart from whatever the ratings are, we have a .. an easy indication of what kind of viewership we're getting at 7:00 in the morning. When it was on in Chicago at 8:30, in the morning, we were getting about 82 requests for penpals a week. It was changed from 5:30 to 6:00 in the afternoon after school and within four months the requests for penpals increased 1000%. So my point is that quality, high quality program for children should be given the support of stations that put them at on times when children do in fact watch. I think....

: Excuse me do you have the rating history between those two time periods? From a station standpoint? What happened when they moved the program in terms of its

overall performance? Did it perform as well from the standpoint of audience attraction? Was there a much larger childrens audience attraction?

O'BRIAN: Yes more children watched the show. You know I use this as something separate from...

: In the time period though?

O'BRIAN: Pardon?

: Did it win the time period when it was in there?

WALLACE: What was the rating? What was the share?

O'BRIAN: Oh I'm not sure about that. I'm not sure that it did. But whether or not a show wins first place cannot always be the only reason to put it on the air. When John O'Conner of the TIMES, also of the TIMES, reviewed BIG BLUE MARBLE when it came on the air, he introduced the show by saying that, "In the area of childrens programming the games stations play are absolutely diverting. For the present instance there is the case of BIG BLUE MARBLE as a series designed for young children. The half hour offers a nice opportunity to move childrens programming out of the early morning-weekend ghetto and to recognize the fact that children do in fact watch television on other days of the week. So what happens. WPIX, Channel 11, the station carrying BIG BLUE MARBLE, puts it on at 9:00 in themorning. The program is plunked square into the middle of the ghetto

and for good measured plays it against a tremendously popular show on another station." The point I'm trying to make is not simply BIG BLUE MARBLE, all high quality childrens programming deserves the support of station people, it deserves the support of newspapers, magazines. You know we cannot continue to leave these conferences filled with wonderful good ideas and then not have anything happen as a result of it. You know we've had our consciousness raised to the hilt you know, and it is simply timed to take our good consciences and do something with them.

WALLACE: Les Brown in your book I remember - you said we were all tranquilized. Of course you wrote that a little while ago do you think we're still tranquilized?

BROWN: Yeah, I do. I think it is a wonderful medium because it is the easiest thing in the world to do. For many people it is even easier than sleeping. I have just finished a new book that I worked two years on and when I was coming down to the last few months of the book the one thought in my mind was to sit down in front of television with a can of beer. That was my dream and when the book was over that is what I did. And I must tell you it is an anesthetic. It felt very good. I can't remember anything I saw but it did feel awfully good. (LAUGHTER)

WALLACE: I think perhaps going back to Clare Lynch O'Brian's last remark, one of the most important things in her response was the fact that she did not write in writing for BIG BLUE MARBLE to an ITT formula. I was sort of needling there. I think that is terribly important. I think it is important to know too that ITT's BIG BLUE MARBLE is the first public service program that has been offered worldwide and are there any programs which you have written with formula provided? Or have you in all altruism shied clear of those?

O'BRIAN: I'm young enough in the business to remain to this point untainted in that way. But the way BIG BLUE MARBLE was written and the way all good good programs are written for children is with a very serious consciousness to develop needs of children. Squire is sitting here to my left and the programs that ACT gave awards to After School Specials and NBC now has some special treats that are similar in terms of the needs they address. They are written to the needs of children. They are written to the kinds of of feelings that children have that television never touched before the AFTER SCHOOL SPECIALS except perhaps in some some night time drama.

Les Brown : Was it some coincidence, forgive my cynacism, but was it coincidence that ITT got into this BIG BLUE MARBLE

kick after they got in trouble with....

: My word.

Les Brown; , I mean ITT was in - was getting a bad image in the papers and in the press forquite awhile, just as Mobil Oil and Exxon and the others, and they all got religion suddenly and did good things to television (LAUGHTER) I think you're doing a very fine show but it I can't help but feel...

O'BRIAN: You are more than entitled to your cynicism. You would not be a good reporter if you did not have a strong streak of cynicism in you and you wouldn't be so interesting to read if you didn't have that. I don't think it's any accident that corporations got involved in constructive programming for children. But I think it is one of the happiest accident that we've had in the last five years.

: So we need more corporations in trouble.

O'BRIAN: Yes I keep looking for corporations in trouble. I know but getting to them.. no I don't think any of those things are an accident. But I - Les said something coming over to the Conference about that he had heard or he knew a reliable source, whatever -- statement was that ITT was involved in the content of the programming and that bothers me on two levels. First of all it bothers me on the level of my personal integrity, being involved in

developing the show from the very beginning and it also bothers me because it is not true. You know - I don't think ITT would be as successful as a business corporation as they are if they got involved in things like what little bits of film went into BIG BLUE MARBLE.

We worked from the very beginning with educational advisors in all disciplines to establish objectives. And we did a pilot. And the pilot that we did and presented to ITT as what we would like them to get behind and back, was changed many times over because continued research that we did -- the people that we listened to are very -- are really our common sense about children and a tremendous amount of research - .... research with two thousand kids all across the United States. And we're concerned about things like what kind of information load we have in them. What kind of values we're communicating to children. What they take from different elements, musical elements, humorous elements. In dealing with a subject like - well in dealing with a subject like how children learn, that is already a tremendous subject. But in dealing with something like international understanding and representing with integrity cultures all over the world to children that is a tremendous responsibility. And where we get our feedback from is really the children. We don't get it from -- we're blessed in a show in a way, that is a public

service because we don't have to be concerned with the kinds of things that Squire has to be concerned with. It is not competitive in the sense that any of the shows are network shows. We only have to be a good show. We don't have to be HARRY O or whatever.

WALLACE: Do those children indicate in their responses that that they have perceived what you wanted them to perceive through the show?

O'BRIAN: Well we started out, you know, if this is interesting to you and you want to pursue this. We started out with the notion that children in that age group were relatively prejudice free about other cultures. And we're dead wrong. We found that children have a lot of very strong prejudices. And it was our hope to kind of dispel them. But a lot of research that was done in connection with BIG BLUE MARBLE was dependent - Stanford University did a study, I met one of the girls at the TV station the other day who had worked on it. And they found, Stanford found that children who watched a succession of these type of shows changed their feelings about children in other parts of the world. In the beginning they felt that most children living outside of the United States were disadvantaged. That if you asked the average 8 year old French child she would much rather live in California than in Paris. And that

things were pretty grim over on that side of the world. Which every place outside of California, including Texas, which many of the Californian children think is a different country.

A lot of Texans think Texas is ... maybe they're both right. But any rate, we found that children who watch the show foundthat the children in other parts of the world weren't do all so badly. That they weren't living in disaster and faminine and yet obviously some were. And the thing that struck me as being most interesting about the results of that research is that it left the children with a better sense of well being about - they really were relieved not to have the burden of the rest of the children - the children of the rest of the world on their shoulders you know. Not only did they want to make friends with children in other parts of the world, they were very happy to know that California was not in fact nairvana.

WALLACE: Les you spoke a minute ago about ITT having been in trouble, which I thought was rather unfair but at any rate....

O'BRIAN: I don't think that's unfair at all.

BROWN: Thank you.

O'BRIAN: I really don't. I mean I'm not one to comment on manners but I think your questions have been very

good and has made this more interesting than most of the panels that I've been on.

WALLACE: Well I m glad you've developed that rapport because now I am going to turn to somebody else who has been in trouble as far as the organization has been concerned but differently. Squire D. Rushnell, you work for an organization that was once in trouble. It certainly isn't now.

RUSHNELL: It depends on how you define trouble.

WALLACE: Well until John Dalessio gets you into trouble you are out of trouble. If you will tell us how you have designed and perceived and innovated around these school house rock programs...

RUSHNELL: Wouldn't it be funny after all this time if I talked like Donald Duck?

: You'd be entitled.

RUSHNELL: I may be a little long winded on this first statement because somehow or other I have a collection of things that I want to respond to. First of all let me just set a parameter. I am the Vice President of Childrens Programs at ABC. And that is programs that are designed for children and I'm just one of an army of guys who work for Fred Silverman and they're responsible for ROOTS and prime time and all of those other areas. That does

not mean that I don't share a broadcaster's responsibility or a parental concern with all of television.

But the areas where I have been able to be concerned about most directly is of course childrens television.. And unfortunately that is only about 10% to 12% of the whole time that children watch. The programs that are specifically defined for children which are Saturday morning and they of course also watch in the early evening hours. And some kids even watch the TOM SNYDER TONIGHT SHOW - TOMORROW SHOW.

But I think that it is also important to note that childrens television area, this little 12% is the only area in television that has its own private pressure groups and this I think has been very good for all of us.

I will take a little bit of issue with your implication Les that we would not respond unless we had pressure, because I'm not at all ashamed of that because actually we live in a society which we all respond on the basis of pressure. I often have felt that since I've grown to admire Action for Childrens Television as maybe the most significant grassroots movement in America, that has made important changes in our industry, that Peggy Charren, President of ACT is very much like my mother. Had my mother not told me to pick up my socks... I would have left them on the living room floor. (LAUGHTER)

But I think that, I think that also that pressure groups in America are very important. Advocacy movements are terribly important. I am a part of an advocacy movement in many ways. But I think when when advocates speak they very often overstate their case. John overstates his case, but so did John Adams and Thomas Jefferson and Martin Luther King and the Womens Movement in America, Rachael Carson overstated her case - Ralph Nadar overstated his case. And I think those are all important things for us to be able to achieve movement in America and we need pressure.

Now I was not in Saturday morning television in 1968. I have only been there for three years. So I have t also put this into the perspective that I do believe as most reasonable people believe that there is the possibility and maybe even the probability that television can have negative side effects upon our society. I'm not so sure that the research is quite as conclusive as any one would wish it to be. But that doesn't mean that we should be defensive about it. I think we must continue to look at research in all of those areas. But I think that we also have to accept that if it has the potential as a powerful medium for negativism, for negative side effects, it certainly has a great power for positive effects. And therefore, because

you can't eliminate all of the negative effects overnight, one of the things that I believe my company has been able to do with the commitment that began in 1971, with an ABC's childrens workshop, is to commit itself to making positive movement forward in childrens television. Now I don't want to give you a menu here but I would just like to list a few of the things if I can. I can every easily list some very positive things on the other networks as well.

But when pressures were brought against us, that said that there was a vacuum in childrens programming in the afternoon we instigated the ABC AFTERSCHOOL SPECIALS and I'm not ashamed that we started that because of some pressures. As a program guy, my responsibility is to spend as much money as I can get away with spending and not worry about profit and the more programming that we can put on the air the more fun it is for me to do my job.

So if we have external pressures that can get something like that going then that is an aid to a programmer as far as I'm concerned.

When we started ABC SCHOOL HOUSE ROCK five years ago, very explicit educational messages, as a part of Saturday morning, a day that kids don't want to go to school. Saturday morning cannot be an extension of five days of school. But as a responsible, positive approach, we designed a program

form that could be explicitly positive. You will have a chance to be the first audience to see the latest in the America Rock Series a little bit later. But that was a positive step forward.

I think that in just the programming of Saturday Morning, the elimination of obviously violent acts in Saturday morning. I don't think that you would find very many reasonable people who would sit down in a room and watch Saturday morning television, would find it violent.

In 1968 it was, there was no question about it. I think that when we became concerned about the sugared cereals and the inbalance of nutritional messages that took place on weekend television programming. Making a positive step to create ABC nutritional commercials to sell the idea of eating carrots afterschool, of selling the idea of making sure that you have a breakfast even if it is an old chicken leg. That kind of positive message to serve as a balance to the other messages. The positive moves forward with MAKE A WISH and ANIMALS ANIMALS ANIMALS the ABC SHORT STORY SPECIALS, in prime time in the family hour with the NANCY DREW AND HARDY BOY MYSTERIES, THE ABC MINUTE MAGAZINE which is at the end of that hour.

I may have forgotten several of these things. I think positive steps forward, when we becaome concerned that we, as broadcasters, were maybe considered the surrogate

parents of America, that a positive step forward to be concerned, to try to bring more parental involvement in Saturday morning in childrens television.

To use our medium to communicate to parents to turn the darn thing off and kick the kids out into the sunshine sometimes.

We started an open house week for childrens television where we tried to communicate to the kids of America, just like your kids go to open house night at school, one night out of 365 why don't we con them .. all into watching Saturnday morning TV with you for one one Saturday out of the year. One week out of the year.

Last week, in fact I would hope that we would be able to play it here, we presented to Action for Childrens Television a commercial that we made for them and gave to them because we felt that the message was consistent with their goals. It was called TREAT KIDS TV WITH TLC. A message designed for parents. To take the time to watch programs with your children. Look at them. Choose with them and we created a 30 second spot that we - does not have an ABC credit on it. We are going to distribute them to ACT and ACT will distribute them to stations around the country and the purpose is to get more parental involvement in childrens' television.

I have to say that I do not find any of my colleagues except saturized in the movie NETOWRK because I do find that among the Elton Rules and the Lenton Goldensons and I can mention my colleagues at CBS and NBC just as well, the Fred Silvermans the Fred Pierces of this world who are responsible for broadcasting, they are people who do have a conscience and they are people who do respond to loud voices and pressures and people who say "Pick up your socks."

WALLACE: Well that's fine as far as your menu goes. You set a lovely table I think, but I don't think John will think that at all?

DALESSIO: You are a fantastic politician Squire. (LAUGHTER)

RUSHNELL: But I didn't run for office, you did. (LAUGHTER)

DALESSIO: But you should have. You know I'm sitting here loaded for bear and you compare me to John Adams and Thomas Jefferson to start with and that is the biggest compliment I've had since my wife accepted a proposal. But I do have to start right at the top with what you talked about.

I was taking notes. You said there is the possibility and maybe even the probability that television may have negative

effects. And you said that the science isn't clear on them. O.K. My own sense is that science may have turned us all into intellectual idiots. And I will ask you to abandon science and the 50 studies that show the relationship clearly between violence and aggressive behavior in children. And you turn into your own heads. Turn off the set, turn off the news, turn off the scientists. What's TV? It is an audio-visual tool, presented to children. Why do children watch it? Because they want to. Now if any of you have had children or taught them, you know that that combination is one of the most effective and dynamic teachers you can have. Audio-visual effectiveness, voluntarily participated in. So it is an educational tool.

The second point you say is that childrens' TV is 10% to 12%. Childrens TV is anything children watch. And for every ROOTS you produce you produce dozens of SWATS and then you sell them to people who don't give a damn when they're shown and show them right after school, 3, 4, 5 o'clock with commercials and programming and promotion and right at childrens audiences.

Now what are we teaching children? In this fantastic, beautiful audio-visual tool? Do I have to say it? We are teaching them how to hate. We are teaching them that the solutions to problems comes at the end of the

fist. And worse at the end of a gun. To whose benefit is this? Well there is a reason for all of it. We do all this in the name of selling sugar. Because Squire may talk about the beauty of commercials but I spent last weekend watching them on Saturday morning. This is what they look like. Numero uno. Junk food. 2) toys. And as a parent of a 5 and 2 year old I can tell you this the toys are the worst ones on the market for the most part. They are the ones that break.

3) Coffee. 4) cosmetics, and 5) kitchen products. Why we sell kitchen products to children I don't know. O.K. what were the junk foods? This is the diet presented to us by national television.

1) potatoe chips, 2) candy, 3) food additives, 4) soft drinks, 5) gum, and 6) frozen dinners.

On the diet you present to us, our children would starve to death.

(?) WALLACE: They wouldn't starve to death, they would die from something else. But they wouldn't starve to death.

Palessio : Squire I have another question.

SQUIRE: Was that a question? (LAUGHTER)

Palessio : Well it was, but I didn't hear the answer. I picked out an article in the Los Angeles TIMES, November 4, 1975. I did run for office and the TIMES misquoted me every time

they said something about me so I will not assume that they quoted you correctly and I hope that you will set this straight.

"The problem with childrens television programming is that children watch and adults don't and yet adults do the criticizing. That was the consensus of the three top network officials in charge of childrens television as they defended their programs before a meeting of the Atlanta Chapter of the National Academy of Television Arts and Sciences. Squire Rushnell of ABC said the programs would always be criticized as 'mundane' as long as they were aimed at 7 year olds rather than critics."

Squire is that really your position?

SQUIRE: Of course it is. I just got through saying that most parents are not aware of what children watch on television and that was in connection with our statement that we wanted more parents to get more involved in what their children were doing. To sit down and watch television with their kids. It is an unfortunate thing when the air is always filled with critical comments about how awful childrens television is. And very often the very people making those statements have not watched Saturday morning television, least of all with a child who

is in the age range that Saturday morning television is designed for.

I think that the basis of my comment, that there should be more parental control of the television set, more parental involvement is very sound.

: May I jump into this.

WALLACE: Yes you may.

: About 20 years ago they were trotting around that canard and the industry embraced it with both hands that television viewing by children was the parents responsibility. And the television critics of those days said "You could always turn off the television set." Or the parents should really watch what the kids do. The FCC still lives by this rule, that is the parents responsibility to -- to keep the kids from watching the stuff that's bad or what they shouldn't be watching. Or they shouldn't be watching at all.

It is not the parents. That is not how television works in this country. That's not how we live. Television is such a part of the environment now that -- and even if there were a few homes or even many homes where parents can do this kind of thing. Let me say parenthetically I have three kids, one of each -- (LAUGHTER) We really watch very closely watch t-eir viewing very closely and didn't let her watch too much

and she grew up to be very bright and going to college next fall at a young age. So she was O.K. And then we have on on the other end, that we had when we were 40. Who is an addict. And I don't know if she is the worse off for it, but I suspect she is. She has a lot of fears end of parenthesis.

The fact is that we are a good, enlightened household and we just ran out of strength. The fact is that the kid that didn't watch a lot of television would grow up to be kind of unnatural in this society because most kids watch a lot of television. And it is unnnatural not to let kids watch television. So it is wrong I think to put the burden on the parent, given the role that television plays in the -- in our lives. But the burden is still with the broadcaster. He is still responsible for what he puts on the air. He is still responsible for all the humanoids and all the ways that he may try to exploit for rating points. And the burden is also on the FCC to see that the broadcaster meets his responsibility. And when we don't - when we talk about the other thing we take our eye off the ball which is what I think they want us to do.

SQUIRE: Wait a minute, wait a minute - I said that we accept our responsibility. I'm saying that television should

be a shared responsibility with broadcasters and parents and teachers. And government.

(OVERTALK)

: I say amen to Squire on that.

: Yes, I think it is my turn too yes.

Washburn : Special groups, public interest groups, John Dalessio's group. It is no one - you can't pin this on anybody. Parents alone or the FCC alone or the government alone or television critics alone. It is a joint operation to improve this medium and it is being improved. There is no question about it. This morning mayhem that Mr. Brown speaks about, when I started watching with my daughter 3 years old, back in that period, it was terrible. It was nothing but super cartoons and mayhem is the word for it. But there has been a vast change. There is a good deal of useful material on Saturday morning now and if you do bother to monitor what your kids watch, it is a tremendously enriching experience.

: He still sits and watches with his daughter...

BIG BLUE MARBLE - PART II

Potter : ...of students on this Panel. My class wanted to know why I didn't bring them. They're in a reading lab right now. Why didn't they get to come? Probably they would have had something enlightening to say too because I feel that we're missing another piece of responsibility, student responsibility. And teachers and parents are going to have to show them how to become literate. Just as many of you in the audience and the people at ACT have become literate. This pamphlet or booklet, TELEVISION AND THE CLASSROOM READING PROGRAM, was written by Dr. George Becker(?) at San Diego University. Based on research but at a very popularly written level for teachers. It was published as a service bulletin by the International Reading Association three years ago. Sent to all its members and it is still available for anyone who wishes to write them in Newark.

O'Brien: Don't you think it would be more appropriate for children to learn from books. to learn to read from books... than from television?

Potter: A: Well I happen to have a few of those books with me. As I started to say, one of the things as a reading teacher that's bugging me is that every time I read you know, "The TV has blocked out the reading bit." O.K. they're watching too much.to pick up the books maybe at that time. And that I

take issue with, and I agree with you Clare, time spent with TV they can't be reading. But wait a minute.

O'BRIAN: At least when they're in school.

POTTER(?): In school they are reading books. These happen to be from SCHOLASTIC. They maybe tie-ins. Howard Hamilton at New Jersey State did a doctoral dissertation on the "Reading Insterests of Junior High Students", three years ago. What he reported was among their interests, outside reading, now this isn't classroom reading these kids were reading 40% of their selected choices from paperbacks or other books for TV or movie tie-ins.

What I am getting at is this. If the GRINCH (?) is on on Friday night then parents and teachers have a responsibility to tie it to the original book. LITTLE HOUSE ON THE PRAIRIE the same way, the BIONIC MAN. And you can go on and on. Because even the SUPER FRIENDS, SUPEE DOOPEE DO, there is a book format. Now they don't have to read it in class. But goodness knows the market researchers know that they're going to buy. And SPOCK and SPIDE. MAN. The kids are buying, the market researchers know they do this. They will also read books about these characters. I am not saying that we should do more reading about TV but for goodness sakes how far is the WALTONS from LOOK HOMEWARD ANGEL? How far is MOD

SQUAD from ROBIN HOOD?

O'BRIAN: Pretty far.

POTTER: Maybe it is but there is a tendency to note that you could do a tie-in from one to the other. Read the classic not the book on MOD SQUAD.

One last thing. Some of the major television commentaries for teachers and parents is now beginning to appear in professional magazines for teachers. The READING TEACHER, TEACHER MAGAZINE, etc. What I am getting at is teachers, and not just me and not just Dr. Becker are beginning to experiment with scripting, read about Soloman in Philadelphia, because that data and interest is there. Whether we like it or not, good or bad, they're watching.

Thank you.

WALLACE: Rosemary I can tell from this that there are going to be many of our audience attending your workshop but at the moment querying you on this. Last night when I picked up Commissioner Washburn - I wish I had - at the airport and took him to his hotel (LAUGHTER) he commented on just this same thing and I would like to give him an opportunity to comment on it now.

POTTER: Yes, please do.

WASHBURN: Well we were talking about ROOTS and again, if you forgive my referring to my daughter, I gave my wife the book for Christmas. She's been reading

it. Meanwhile of course the series came on. Julie is 12½ years old but she insisted on watching every single episode. She's now asking to have first dibs on the book after Wanda is through reading it and I think this is absolutely true of what Rosemary has said here. There is a correlation between good TV and literature. We saw it also in Julie Harris' magnificant job with the play BELL OF AMHEARST. This got our family back to reading the poems of Emily Dickinson and really understanding a lot with the insight of the play. A great deal more than we did before. And the same thing happened with ELEANOR AND FRANKLIN. It didn't send Julie back to the book but it sent us back.

SOUNDER did send Julie to the book and --

POTTER: With Jane Pitman, with Miss Jane Pitman?

WASHBURN: Oh absolutely.

POTTER: Absolute standout.

WASHBURN: What an enriching thing that autobiography of JANE PITMAN.... so I think that that point is one that is very important for parents and teachers and to follow on in school. Now in ROOTS, excerpts of ROOTS are being distributed or will be distributed in 16 mm. for schools by FILMS INC.

POTTER: I would rather have the scripts right now.

I don't need the actor. I would like the scripts from the first two segments for my junior high reading lab....

O'BRIAN: You two can talk about that later.

WASHBURN: And Dade County Community College courses are being offered on African Roots in American Soil. A course that Alex Hailey helped develop. So I think this interaction is going on more and more and it is tremendously important.

WALLACE: I think Les Brown wanted to say something about Rosemary's book?

BROWN: Right, Rosemary's Baby. (LAUGHTER)

POTTER: I have twins 9, they'll appreicate that.

BROWN: Professor Wallace was good enough to send me a copy of this book and I instantly became a fan of it. I think it's terrific. It's very - it approaches what television is very realistically. And interestingly I read the book just at about the time I was asked to talk to my daughter's fourth grade class at the elementary school in Larchmont. And this is because the kids were talking about communications and media. And since I was involved - I fell between two media, newspapers and television I was asked to come in.

Before I went to this class the teacher said to me that I had better prepare you for the fact that these kids don't have a long attention span. And it's a real killer

for them to sit there for an hour listening to one person talk. So don't take it personally, if they don't find you altogether fascinating.

So I said O.K. And she said, "The way to prepare for that is to ask a lot of questions in the course of it." My daughter in the meantime came up to me and said, "Boy Dad if you do a lousy job I'm going to be so embarrassed." I was pretty uptight about this whole experience with these kids. And I decided to open up with television rather than with newspapers. And I also told the kids that they could raise their hand and interrupt me at any point and I spoke for about two minutes. All hands went up. I was there for an hour and a half and the teacher afterwards said, "Well that was quite incredible," she said. I said, "Well it's no credit to me I suddenly realized when I read Rosemary's book that this is what they're expert in. We're on their turf." They knew an awful lot about television. We're terribly interested in television. Asked questions that kids at Harvard ask about television. They were absolutely marvelous as a group to talk to and very sophisticated about this. And her idea and -- about for example teaching selabrication(?) alphabetizing I remember that part of it. When you use cat, dog, cow, horse and all that sort of thing it takes a longer time to teach kids how to alphabetize than

when you use the name of television shows. I understand that perfectly because it is much more part of their environment.

POTTER: B is for BATMAN.

BROWN: Let me add also that you'll be hearing about this book no doubt - this is not even out yet, this is a review copy. It is called THE PLUG IN DRUGS by Marie Wynn. A rather well-written book except that it -- it makes what I think is a totally irrelevant pointless point. The book argues that all television is bad, the act of watching is bad. Irrespective of content. That it arrests the development of children. That it keeps them from coping with life and doing various things. She is living in a different world this woman. (LAUGHTER) And while it can be very persuasive and I am sure you're going to see very - a hell of a lot of the press will jump to this because the press doesn't like television. The press wishes it will go away, including my press that I work for. Wants me to do the ultimate expose that will blow it out of the water. (LAUGHTER) In fact they won't. It is here forever and what she says is just terrific.

WALLACE: There are 70 - Screen Actors Guild yesterday gave the incorrect figures on release, so there are 71 million homes using televisions and in those homes there are children watching 6½ hours a day. I'm sure some of those

homes are yours or that in your professions you are aligned with those children and concerned as these panelists have demonstrated themselves to be. So in just a few moments we would like to hear your questions.

While you are framing your questions, and considering when you go to a microphone we would like to have you give us your name and tell us where you're from, perhaps we can take this opportunity to show you a little bit of the childrens programming we've been referring to. A very little bit indeed. Just a segment of BLUE MARBLE and a segment of ABC's SCHOOL HOUSE ROCK.

So you be considering what your questions are and that means that I'm not letting Dalessio say some of the many things that he is desperate to say right now. And a good reason too. You may join John Dalessio in the workshop that will be directed by Joe Abril, following our meeting here today with the panelists and you may join Rosemary, Dr. Rosemary Potter, Dr. Rosemary Lee Potter and Jackie Bailey the producer of ARTHUR & COMPANY in their workshop consequent to our panel discussion which will include in just a few moments your questions.

But let's take a look at the....

Rushnell : Can I just do a quick preamble to this particular SCHOOL HOUSE ROCK you're going to see.

WALLACE: You'd better because the curtain is open yet.

: O.K. and I don't know if this is coming up first or the segments from BIG BLUE MARBLE but I thought that it would be important for you to look at this in the context that this is a program that gets a pretty good rating SCHOOL HOUSE ROCK on Saturday morning because it is in....

(TAPE CUT OFF)

WALLACE: .... because he's asked to.

Dalessio : We've examined a little tiny bit of television today in the context of what it is, the slight adjustments it's making in response to pressure. I want to just throw this thought out to you and then we'll get into the questions because I think it's an important thought. The last two biggest elections that we had in this country were won by men who had a different message to us, and that was the message that we are now entering an era of limitations. Limitions on the size of government, on the willingness of people to be taxed. And as we face that era of limitations we have to realize that some of the major problems facing the country, the education of our children being one of the primary ones, the health of the poorest and the senior citizens of the country being another one, are not going to be

solved in the traditional manner of throwing money at them. The education budgets in all of the major cities ofthis country are going down and all the projections for the next decade indicate that they will continue to go down. Those school systems are for the most part not doing the job now and we can only imagine what that is going to look like if they continue not to do the job.

Now it is incumbent upon us then to look at what other resources are available to help out in some of the crises that are developing. And I tried to talk about TV as a common sense project before, the educational power and impact of it. The audio-visual, the voluntariness. I want to continue to impress upon you that we own the airways, we the people in this room. They are subject to our direction and as we look at the disintegration of the school budgets and the education systems in the country, I want you to go home and think about it and start talking about it in your own communities and your own neighborhoods. That there maybe powerful alternatives to help with the education systems in the country. There maybe powerful alternatives to help with the health systems in the country in terms of teaching and hammering in the lessons of preventive medicine.

Those are there for our use if we demand that they be used that way. And they do not have to be used in the

way they are used today. So I just want to broaden this conference to get you thinking about tha. It doesn't have to even come up in the question session. But don't walk away from that. It is ours, we can use it and we may be able to use it to solve really big social problems in this country.

(APPLAUSE)

WALLACE: I'm sure as a gardian of the airways and one who stands by that public interest clause that Commissioner Washburn would add amen, but perhaps in his own way.

WASHBURN: I would just like to give some credit to some broadcasters that have done some unusual work in the storm period. There are about - and here we again John talking about public service. Within the present structure. I assume you're talking about a rewriting of laws that would permit other kinds of use of this sytem outside of the private sector which we adopted in the late 1920's. But we checked to see what what stations around the country were doing with respect to teaching when kids couldn't simply get to school and schools were closed. And this was going on, this has been going on in ten states, with particular emphasis in Ohio and typical WBNS-TV in Columbus for instance, set aside all of its commercial programs throughout the week from 7:30 to 11:30 in the morning for teachers to reach their students who were

at home and also set up a training program to teach teachers how to use the media. And this also happened in Zanesville and several other communities. So this resource can be used the way it is structured now, very positively, and there are people in the industry in the teaching profession, in government that like to see those things happen and they do happen.

WALLACE: Thank you Commissioner. Now that we are coming close to the time when we will disperse and have refreshments at the Student Union together and go onto the workshops, it is your opportunity to rise and go to one of the microphones, give us your name and your occupation or the association you represent. And ask questions of any of the panelists.

Anyone who wishes to ask a question. Yes would you mind going to that microphone which is nearest to you there.

ROBERTS: My name is Churchill Roberts from the University of West Florida. I want to thank you for letting me come to this ...

WALLACE: Happy to meet you - you brought six of your students?

ROBERTS: That is correct and also...

WALLACE: Where are they?

ROBERTS: They are all sitting down front here somewhere.

And it is a great pleasure to participate in this. My question is for Commissioner Washburn. And you know I would also like to comment on what Mr. Dalessio said. He said we should use common sense in making some of these judgements. Some of us in the social sciences are often accused of proving the obvious. And that struck me as I was listening to this conference unfold, I notice that all our comments regarding programming, our criticisms that is from Mr. Brown, from Mr. Dalessio seem to be directed at Mr. Rushnell and not at Tay ...

WALLACE: Voye V O Y E.

ROBERTS: Excuse me.

WALLACE: WTVJ, Channel 4. (LAUGHTER)

ROBERTS: It seems to me the truth is that something we all know, he has very little control over the content of programming. He is kind of like a mechanic who has no tools. If you come in to get your car fixed he can recommend that you can go and get a new car but he has no tools so he can't do anything. In fact, he said, you know I'm concerned about violence on television but not enough to rearrange the programming.

VOYE: No I said not enough to cancel prime time.

ROBERTS: That's it not enough to cancel prime time because - in other words that is the only alternative. There is nothing that he can do about changing individual programs.

And the thing that struck me Commissioner is that as the network is beginning, or the Commission is beginning to look into this study - the relationship between networks and their affiliates, is not obvious that the networks control programming and not the station licensee despite the fact that the station licensee is responsible for programming? Isn't that quite obvious, that the networks really control that?

WASHBURN: Well that is of course the subject, one of the subjects of the inquiry. To examine the relationship between the affiliates and the networks. It is true that in terms of percentage of time there has been a steady trend to more programming coming out of New York and Hollywood than originating locally. I think it is up now to about 66%. And if the networks had gone to an extra half hour evening news, this would have put it up to over over 70%. And if you do believe that the localism, the local station and the local service it provides to the community is the bedrock of our system in this country, and that is how our system was set up, then you have to be concerned at this trend. Because the reductio absurdum of it would be that 100% of the broadcasting came out of Hollywood and New York and nothing came locally. Indeed there would be no necessity for the affiliates at all. The next step would be to handle it via satellite.

Now that that concerns me very much. I think it would be a tremendous turn-around and a great loss. Such things as I've just described going on in the storm, in Ohio, wouldn't take place. But this is what we have to examine and we will examine it.

WALLACE: Mr. Brown.

BROWN: That's a terrific question and it really goes right to the heart of the matter I think, and it is a very sophisticated question too. Now as to the bedrock of localism and by the way that wonderful myth -- the public television system is even more committed to grassroots localism than commercial television. But if you look at the statistics just produced by the Corporation for Public Broadcasting you find that only 13% of the local stations scheduled on the average is local. And all the rest comes over the line in public television.

I would guess that figures even lower in commercial television. The fact is that the local broadcaster is the - in the end the accountable one, not the network. The network isn't licensed. The local stations are licensed. And something that John said earlier, if I could synthesize something here, and something Commissioner Washburn discussed awhile ago, this whole question of censorship and the FCC's involvement in programming. I think that, if I could modify something that John suggested. Supposing the FCC without getting

involved in programming at all, by lottery picked 20 stations, television stations out of the country and held public hearings in their communities and asked them to explain how it is they are serving the public interest with the programming they have? Now without any threat of loss of license or anything. Just to go before their constituents. People who consume what they put over the air. And I think that would make the television industry very uneasy. It certainly would - Tay is singled out here because he is the only broadcaster on the panel, but to give you an even larger...

WALLACE: And because he is not supposed to have any tools.

BROWN: No Don McGannon for example, who has more clout with Westinghouse Broadcasting, five giant stations., has the same quarrel with the networks. And you know, one is tempted and one did in fact ask him. So why don't you dis-affiliate from the networks. Well that would be ruinous he said, we can't do that. We just have to complain and go along. But he is still responsible for what is going on over the air as a broadcaster.

Joye : We have got to comment a little bit about this responsibility thing. That we have been kicking around. I have got to tell you that I firmly feel that the responsibility starts and ends with the licensee in the local station. You are

all responsible for what is produced. And you know making sure that it is excellent and all of that. But ultimately it is the licensee that has to put it on the air and has to bear the responsibility. We've talked a lot about POST NEWSWEEK and then you mentioned the station in Los Angeles, but we haven't hit any of the in between. POST NEWSWEEK does an exceptional job, so does Group W, and the guy in Los Angeles is terrible. But in between there are an awful lot of responsible broadcasters who do a pretty good darn job in my opinion.

I feel like our station is responsible. I feel like our market is very responsible. As I said earlier, the economic factors state that we must keep ourselves in business and we do that.

: By carrying the network.

VOYEE: By carrying the network. I'm not ashamed of that.

: If you didn't carry the network, if you were an independent station, the station would half the value in the market.

VOYEE: Unquestionably, unquestionably. But there is an independent in this market and a good one and you know there are four or five good stations in this market and there is a tremendous amount of options. I don't need to be an independent. If the audience is unhappy with

what I have on, they can go to the independent or they can go to NBC or go wherever they want. The choice is theres.

As far as not having any tools. I got to disagree with you. I have a tremendous amount of tools. I mentioned the childrens program earlier which is an hour long, five days a week, that's a lot of television. We have a public affairs program, the gentleman who is going to host one of the workshops produces. It is a heck of a program. It may not be in quantity what percentage wise would be acceptable to an educator but by quality I can assure you it is an excellent program and it runs in prime time access. And we are proud of that program. And there are other programs like this in this marketplace.

So I think if you look at the total picture in Miami, you get a lot of responsible television. Yes you also get the network service. Which I do not 100% clear no does anybody else in our market I believe. We pre-empt. We attempt to not clear shows that we feel are dangerous, that are really violent. I did not clear the BLUE KNIGHT a year or so ago because I thought it was excessive, and we got a lot of heat from it. So the network does not like that. But we have tools, I assure you that we are in constant communication with our network on how we feel about what they do. And they listen. They

don't listen as much as I'd like them to listen. But they hear a lot and I feel that we are making inroads.

WASHBURN: You gave them the message on the extra half hour of evening news.

VOYE: Precisely, a perfect example. The networks dearly wanted that extra half hour, really wanted it. And I was really tickled to death to see all the affiliated stations across the country, the CBS stations, ABC, NBC just stand up and say, forget it.

: Well if you can do that with the news why can't you do that with the violence. I don't give you points for doing that with the news.

VOYE: Well I do because the local news programs I think that would suffer in a lot of instances. I think that is a substantial factor and has to be weighed. I would not like to see an hour local news program cut back to a half hour to accommodate another half hour of national news. But I share your point - you make an excellent point.

: Yes but the other point about aiming at the network and maybe it is unfair to do it exclusively is that the independent programs, the independent stations tend to be the network several years ago. You have the stations that are running what the network is sending out now and you have the stations that are running with the network what it used to send out. They are not better for that, in my own opinion,

And it is just one person's opinion. They are substantially worse for it.

ROBERTS : Thank you very much.

WALLACE: Thank you. Are there any other questions. Will you rise and go to the microphone that is closest... I will try to reiterate what you say.

Q: (INAUDIBLE) ..why anyone represented here from the .... agencies, the commercials that are geared to the children, not the toy commercials but things like - the insipid commercials that come on and use children as actors geared to children. And I can think of one right now where a father bribed his son to eat his breakfast with two basketball tickets. This is not setting an example for a child. If you eat that you know Dad will give you a bribe. And there isn't anyone from an agency here.

WALLACE: The answer is probably that together we would tear them apart. I mean I would personally go after Kate Smith and Doan's Pills. (LAUGHTER)

Q: I would like to know what Mr. Dalessio feels about this? Because this is not geared to childrens' prime time or Saturday morning, this is all day long with small children at home who can hear things like this too? I would like to know what kind of battle they have done against this?

DALESSIO: I have to say personally not very much. The figures you want are the average 18 year old has seen 350,000 commercials. These are the most carefully produced segments of television. There is more money spent per second producing these, more attention given, more care and concern. 60% of all the commercials broadcast at children are sugar commercials. Either sugar featuring sugars or candy.

This is a national disgrace. I don't think there is any other word to adequately define it and I don't think disgrace is a very strong word to use on that. Why we take this phenomenal tool and use it to teach our children the worst eating habits they could possibly conceive of is a question that - well let me stop there. I want to keep it reasonable, and I have a panel to do this afternoon and I get awfully angry about it.

WALLACE: Well I guess it is close to the time when we should move onto the panels. But in further answer to your question, I think I should say that perhaps with this group representing the illumination and the enlightenment it can bring to us, it seemed unecessary. Our focus is more on the fact that the child at 15 has seen 13,400 murders on television although he might have killed himself using some of these products.

This gentleman here would like to ask --

Q: ...Lee, and I'm retired Vice President of the National Advertising Agency and I would like to say this lady is right except for one thing. Who you should have here is the Advertising Managers of the Corporations, because he told us for years what to put on the air.

(APPLAUSE)

WALLACE: I'm awfully sorry that when you finally said that you didn't go to the microphone and say it louder because we're all in accord with you I'm sure. Yes Professor White? (He sounds like Washburn) Excuse me.

(?) WASHBURN : On that score though, again and I don't want to sound like an apologist, but the persons in this industry who are on the growing edge in the companies, that are on the growing edge, was referred to earlier, our stating to their advertising agencies that they don't want to sponsor programs that are violent. General Motors is one, Sears Roebuck is one. General Mills. So I think there's that movement against this. And it also extends to commercials.

: But Commissioner, I have to point out though that that movement starts in Los Angeles, and it starts with my organization asking sponsors of this show I mentioned, the horror of horror movies in the afternoon to discontinue their sponsorship of that program.

WASHBURN: And I applaud you for that a thousand times over.

: Well I don't say that to take credit for it I say it to say that when we also tried to say that this station, which even the sponsors are looking at it have pulled off now, was not worthy of holding its license, I don't think we really got a fair hearing.

WALLACE: Professor White?

PROFESSOR WHITE: Professor White Coordinator of Speech Communications here at the University. I'd like to bring that subject of shared responsibility back up. I'm the father of a 12 year old child and we really tried to govern what she would watch on television and our experience was that we were only about 60% successful. That she had access to the dial the same way we did. That she would be looking at things that were great. We would look away and there were other things that would come on and come back appalled. So what started out good was bad when it ended up.

Second, there are large numbers of families, my wife is a teacher in a 'disadvantaged' school where there is no parent authority in the home at - that viewing time, particularly after school. And those children are going to look at anything they want to look at. And I have the feeling that if we're talking shared responsibility we are going to be back here in 1993 with exactly the same panel. As far as I'm concerned, it is the broadcaster's

responsibility. It is organizations like ACT that must take the responsibility. Too many parents simply are not able, willing to do it. It just can't happen. I would like more reaction to that. Because I am disturbed by that concept.

WALLACE: What was that year that we would all be back here?

WHITE: 1993.

POTTER: I'm not coming, I'll be in the reading lab, sorry.

: It won't be the same it will be worse. The fact is now that two out of five mothers of school aged children work. So that for 2 out of 5, there is no parent at home during the day to do that supervision. That figure is up 12% - women working with school age children in the last five years and that figure is escalating dramatically as we are all aware.

The second point there is that television violence isn't in isolated situation, it is an epidemic disease. And you can protect your child from it about as well as you can protect your child from the mumps. I mean you can lock them in the home and never let them play with anyone else, but the fact of the matter is that he goes out and plays with children who do watch violent programming he is going to learn the roots, the roles, the

models and all the games from them.

My five year old has been in a preschool, an extremely responsible teacher there tells me that she can identify positively every single child who watches THREE STOOGES which are shown daily in childrens time in Los Angeles. By conduct behavior. The eye poke, the nose tweak, the run around in mad conduct. Again I ask you why do we do this children? And the answer, because I've watched that program to see, is to sell them sugar. Think about that.

WALLACE: I was wondering why my son was doing all those things you describe.

POTTER: Duck Duck Duck is what....

: If you are getting from my comments that television broadcasters should not have a responsibility for what they put on the air, either local stations or networks that is totally incorrect. I believe that as broadcasters and as parents that we have that responsibility to make sure that everything that does go on the air is suitable for children when children are watching television, or in those primary hours. And if we are not doing a good enough job we have got to do much better. But I don't believe that we should say that the teachers, the churches, the doctors, the parents, that the government agencies do not have any responsibility. It is a shared responsibility. We've all got

to be concerned about it.

POTTER : Which makes school more important because if you talk about something with the children or the older students in my case they go back to the set with maybe not a changed perception but with a different perception. Once you break the Posedium Arch with them and you talk about how ROOTS was made or how the BIONIC stunts are done, they go back. It is impossible to see it only as a story again because their perception maybe changed. Which means that the schools do have, as well as parents...

O'BRIAN: What about the toddlers who are not in school who are seeing BATMAN and flying down the stairs....

POTTER: If they are flying down the stairs that is obviously a moot question.

O'BRIAN: This happens, it happens.

POTTER: And I am sure there are people who have jumped off roofs who are Superman....

O'BRIAN: I am talking about little children, little children...

POTTER: Little children modeling bad things. Little children can also model fine things, there are crafts like ARTHUR AND COMPANY, CLAPPING WITH IT, RHYTHMIC GAMES. TALK ABOUT THIS WITH YOUR MOTHER. There are lots of things that can be done, and you're right....

O'BRIAN: I don't think anybody is taking issue with the good programs that are on the air, but there are a lot

of practical problems. We cannot have SCHOOL HOUSEROCK and BIG BLUE MARBLE's around the clock. You know, parents and other adults are entitled to have some air time for the kinds of programming that they choose to want.

POTTER: Well then what shall we do....ignore the rest?

O'BRIAN: No I'm not saying ignore the rest I am saying that we all have responsibilities.

POTTER: Right.

O'BRIAN: Broadcasters have responsibilities. And people in newspapers and magazines should encourage good constructive use of television.

POTTER: I can see a daily column, honestly, for parents - suggested hey have you tried this with your kid. And a suggested group of programs if you don't like this one try it with that one. I can see that.

O'BRIAN: Every adult, every responsible person has the responsibility. Not just broadcasting people. Not just teachers, not just parents. And not just because they own the airways.

: Can I ask a question?

WALLACE: Yes, only there is someone else who wants to ask one too.

Q: John, I'm not sure, because everything that you've said is so negative whether you have a positive platform that you are advocating? I mean I don't know what it is that

you're advocating? Are you advocating government censorship? Are you advocating great groups of the public to run the television stations? Do you have any positive programs that you're advocating?

DALESSIO: I am going to do this in the workshop, talk about how to promote and encourage change.

Q: That is encouraging change. But is your organization -- Do you advocate government control of television or greater government censorship of network television?

DALESSIO: Well it depends on how you define censorship I guess. No we don't advocate government control at all. What we advocate is responsible broadcasting. And we are the oldest citizens consumer group in the country and I guess because of that the most frustrated. Because in the 26 years we've been advocating it we haven't seen it move very far very fast. And the number of generations of children who have gone through this brutalizing lesson is absolutely stunning.

Q: But you are talking about platitudes again. I mean you're reeling off statistics. I am wondering - we talked about violence, I mean we are all concerned about violence. You are also saying that there are 50 studies that are conclusive. I haven't found 50 people that believe that. I mean I want to know whether it's conclusive or not. I mean everybody that I work with wants to know some conclusive

evidence, not a vote of the AMA. I understand that the Psychiatrists Section of the AMA did not vote for this statement that was made. That is not a defense, I am just saying that I want some positive information to know how to do our job.

: Could I go back to Rosemary's point about perception and what you can do about this. Childrens' perceptions do change, through discussion with teachers. Through watching with parents and maybe - and the gentleman that asked the question. Maybe you can't watch all the time with your children but if you watch part of the time, and discuss what you see then that changes their perception of this medium. And they can distinquish the good from the bad.

POTTER: They become more discriminating which is the whole thing that we're talking about.

: The programs that John has been describing, my daughter to use her jargon would say, "Those are gross." And she wouldn't pay any attention to them. Now that is because she went to the elementary schools in the District of Columbia which are very good. And we've watched with her and discussed with her. And she has a perception of what is good and bad on television.

The other side of the coin of the question is, let it be the baby sitter all day long and you wouldn't turn

your child over to a stranger for six hours a day not knowing what is going to be said to the child by that stranger.

WALLACE: I think it is marvelous that you can quote your daughter's jargon. I could not. She is an avid television viewer but it is almost time for us to move these discussions I think to the workshops. And we will just take one more question now.

Q: Manny Lucoff, University of South Florida, in Tampa. I'm somewhat like a cynic like Mr. Brown from the TIMES. In listening to Mr. Voye's explanation about the affiliates banding together to push the network off 30 minutes of news, couldn't we say thatperhaps part of the reason is that local stations would not share in the revenues than if they get the network comp, which is much less?

VOYE: That is not entirely true. There were proposals that were made to us that actually financially we're rather attractive. A shared amount of commercialization within the extra half hour newscast and additional network compensation for that time was proposed.

Q: That was not really my question. But to respond to the comment that Mr. Rushnell made to Mr. Dalessio. What is your program, what are you offering of a positive nature? It seems to me that if one reads the trade press, all one gets from the broadcasting industry, not all but

significantly, let's say from BROADCASTING MAGAZINE, the industry really isn't interested in listening to consumer groups, public interest groups. It seems to me that the editorials and the views of people like Nicholas Johnson, the NCCB, the NCCL, groups that pressure broadcasters are groups to despise, and fight and turn off, because they represent attacks on our pocketbook and although there are conversations obviously with people like ACT and the networks most of those conversations have developed out of the kinds of threats they represent to the networks. We had better talk to them rather than joining hands with them in an attempt to solve problems. They have been forced to get together. Would you comment.

: Well I was going to ask you if you had ever heard of Action for Television because you had said that pressure groups have not in your view made an effect. And I don't think that...

Q: I didn't say that at all, That they didn't have an effect. I said the industry doesn't seem to be too keen or interested in the kinds of pressures that many of the public interest groups have been presenting as platforms. They haven't joined together.

: Well I will reiterate. I think that Action for Children's Television as a pressure group has been one of

(Tape ran out...meeting was in the process of adjourning and new tape was not inserted.)

(4)

Handouts from ACTION WORKSHOP(1)- "Fine Tuning: Pioneering Postitive TV" :

9 Steps Toward Better Television for Children

TV in Your Home: 4 Ways to Protect and Benefit Your Child

Guidelines for Organizing your Community for Better Television

The above workshop was designed to discuss how concerned citizens, communications experts, parents, etc. can make television viewing a better experience and have impact on TV Programming. Directors: Joseph K. Abrell, Executive Producer MONTAGE and Director of Public Affairs Programming, WTVJ, Miami
John Dalessio

NATIONAL ASSOCIATION for BETTER BROADCASTING

A Non-Profit Corporation

9 STEPS TOWARD BETTER TELEVISION FOR CHILDREN:

A CHECKLIST FROM THE NATIONAL ASSOCIATION FOR BETTER BROADCASTING

You cannot fully protect your child by turning off the set. Your child will be influenced by other children who watch and learn from brutal programs. You can, however, improve the quality of television. Follow these 9 steps:

1. CALL OR WRITE THE STATION MANAGEMENT. Complain, or praise their programming. Let them know what you like, and anything you believe to be harmful.

2. CONVINCE YOUR FRIENDS AND NEIGHBORS TO CONTACT THE STATION.

3. KEEP AT IT. You won't see results immediately, but broadcasters now know their love affairs with violence must end. Your opinion will get violence off the air.

4. WRITE YOUR CONGRESSMEN, SENATORS AND THE PRESIDENT. WRITE THE FEDERAL COMMUNICATIONS COMMISSION (FCC). We the public own the airwaves. Our elected officials and the FCC can exercise our ownership rights to get violence off children's television.

5. WRITE OR CALL SPONSORS OR ADVERTISERS. Tell them you will not buy their product if they continue to finance brutal programs.

6. SPREAD THE WORD. Contact organizations in your community -- churches, PTA's, civic groups, women's clubs, labor unions, business associations, local newspapers. Get them involved in the campaign against violence on TV. Reprint articles about the harmful effects of TV violence in all available publications. NABB will give you the articles.

7. JOIN THE NATIONAL ASSOCIATION FOR BETTER BROADCASTING and other TV action groups. NABB has reduced the amount of violence on children's TV; with your support, it can finish the job.

8. BEWARE THE "UNGUARDED HOURS." New NABB studies indicate the the most concentrated viewing time for children - 4 to 7 PM - contains some of the most violent and dangerous programming. Your local stations select these programs; you can make their selections benefit the community.

9. ORGANIZE YOUR COMMUNITY. If you wish to go beyond individual action, there are effective ways to develop community support for improving local television, by focusing the energies of powerful community groups. Organizations like NABB can tell you how.

TV IN YOUR HOME: 4 WAYS TO PROTECT AND BENEFIT YOUR CHILD

1. CONTROL YOUR TV SET. Don't let children watch violent programs.

2. BE A PARENT. Take time with your children. Read, walk, play sports. Children would rather do something with their parents than watch TV.

3. SHARE TV WATCHING. Children, especially younger ones, like to talk about what they are watching. You can learn much from each other while watching a program together.

4. USE TV: MAKE IT A TOOL FOR ENTERTAINMENT AND EDUCATION IN YOUR HOME. Watch the best, turn off the rest.

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John Dalessio

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC) AND THE ERIC SYSTEM CONTRACTORS."

Organizing Your Community for Better Television:

Guidelines from the National Association for Better Broadcasting

John Dalessio, Executive Committee

I. CONTACT GROUPS RELATED TO YOU

A. Supply each organization with the studies and reports documenting the effects of television on youth (NABB will supply this information in concise, readable form).

B. Request a formal declaration of support from each organization which has indicated some interest in project goals. Ask each such organization to designate a member, preferably an officer or committee chairman, to join us as its representative on a "Coordinating Council for Better Television."

C. Using such interested representatives as your organizing committee, plan approaches to other community organizations. Your steering committee will probably include representatives of churches, Y's, women's organizations, PTAs, teacher organizations, and health professionals. Using personal contacts, the organizing committee should be able to enlist the aid of other youth-serving and religious organizations in your community. In addition, certain labor unions, business and professional associations, and civic organizations will join the council.

D. Select leadership who have or will develop working knowledge of broadcast license rules and regulations. NABB or other consumer broadcast organizations can assist in development of such expertise.

II. VISIT LOCAL BROADCASTERS

A. The council will be the most powerful group ever to have walked through the broadcaster's door. Act like it. Know what you want. Understand the broadcaster's concern. and tailor your final goals -- in terms of changes requested and the timetable for such changes -- in a reasonable manner.

B. Remember, the broadcasters have final responsibility for what they broadcast. They cannot delegate this responsibility, but they are responsible for serving their broadcast license. Negotiate in good faith, but get any agreement or understanding in writing.

III. CONTACT NATIONAL AND LOCAL ADVERTISERS

A. Monitor your community's television (NABB will send you forms). Find out which companies are sponsoring constructive programs and which are financing harmful broadcasting.

B. Have your council and constituent organizations write the national advertisers and tell them what you think.

C. Visit your local advertisers and express your support for their advertising placement, or to ask them to discontinue sponsoring harmful programs.

D. Use organization communications systems -- newsletters, sermons, meetings -- to let your members know what advertisers are helping to improve television, and what advertisers are unconcerned about the harmful effects of programs they sponsor.

IV. DISBAND

A. If the coalition you have developed has worked successfully, it is now so powerful that the temptation to act as a permanent community center may be irresistible. Once your broadcasters are on the right track, give them the freedom to develop their programming without fear. Broadcasters will remember your visit and your negotiations, for years to come.

B. You can reestablish your group readily if needed.

(5)

WORLDWIDE FINE TUNING FOR CHILDREN

Outline for
ACTION WORKSHOP:
(2)

"Fine Tuning: TV - The Hidden Treasure" - How teachers and parents can use quality commercial TV.

Dr. Rosemary Lee Potter
Jackie Bailey, Producer, ARTHUR AND COMPANY, WPLG, Miami

THREE MAIN POINTS OF COMMERCIAL TV USE

Here are some specific ways the child alone or the child guided by parent or teacher can use television positively, while avoiding potential abuse.

I. Problems The problems of all human beings may be explored by asking children to:
- *identify problems seen-
- *discuss the ways they saw problems resolved
- *discuss validity of solutions
- *create alternative solutions
- *role play problems, solutions, and more acceptable solutions

II. Contemporary Themes Programs that reflect the contemporary scene may be used to help children by inviting them to:
- *criticize or compliment the validity of roles
- *drawing pictures
- *writing plays or stories, acting out stories
- *identifying values of characters, proving your point with dialogue and behavior, discuss support or rejection of observed values

III. Communication Televsion can be used as a stimulus to develop communication by inviting children to:
- *read books related to TV programs(fiction and non-fiction)
- *write letters to television sponsors, stars, producers (letters of complaint or praise)
- *write a pen - pal letter
- *write sequels to programs or parts for particular characters
- *make lists of new words heard, play word games, encourage listening for cliches or odd phrases
- *discussion, help with interpretation, answer and ask questions that need higher order thinking
- *explore feelings
- *give opinions, make comments
- *participate in shows-games shows, music shows
- *figure out- what would happen if...

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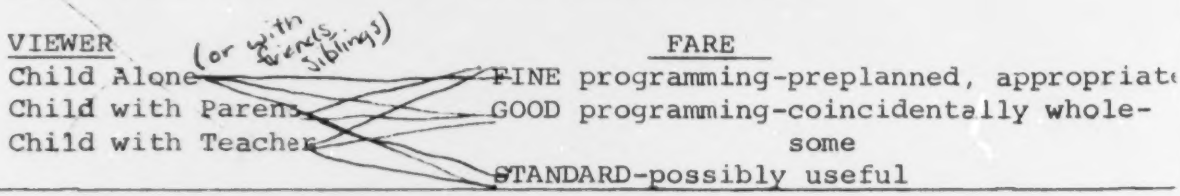
Dr. Rosemary Lee Potter
Jackie Bailey

WORLDWIDE FINE TUNING FOR CHILDREN

"TV-The Hidden Treasure " Action Workshop Two

CONSIDER

COMPLEX FACTORS ASSOCIATED WITH CHILDREN AND TV



CONSIDER

THREE MAIN POINTS OF COMMERCIAL TV USE. Here are some specific ways the child alone or the child guided by parent or teacher can use television positively, while avoiding potential abuse. These also might be built into fine programming for children.

I. Problems The problems of all human beings may be explored by asking children to

-identify problems seen; "What was wrong with those folk"
"What was troubling the girl?"

-discuss the ways they saw problems solved;
"How did the girl find the answer to her problem?"

-discuss validity of solutions;
"How well do you think the people handled the situation?"

-create alternative solutions;
"What other ways could the boy have made friends?"

-role play some of the problems, solutions, and more acceptable solutions (if any).

One of the best aspects of using television programs for problem-solving is the incredible number of instances available in all three kinds of fare affording opportunity for study.

II. Contemporary Themes Most programming reflects in some way the contemporary scene. These reality themes may be used to help children by inviting them to

-criticize or compliment the validity of roles;
"Compare Wonder Woman or Wilma Flintstone with the Bionic Woman or Olympic gymnasts."

-draw a picture which shows ways that ecology or urban living may be improved using data drawn from programs;

-make up a play or write a story about differences and similarities among people; act out the story;

-identify values of various characters, proving your point with dialogue and behavior; discuss support or rejection of values observed.

III. Communication Watching television may in fact be a fine stimulus for developing communication. The best programs encourage this human art. Parents, teachers, and programmers can invite children to

-read books related to TV programs, for example"how-tos" making puppets, crafts, science projects; adventure such Jacques Cousteau books; real life sagas such as Little House on the Prairie; and fantasy creations such as The Bionic Man and Scooby-Dooby-Doo;

-write letters to television sponsors, stars, producers; send a letter of complaint or praise about ads or a note to the Fonz or Arthur of Arthur and Company;

-write a penpal letter to a child from another country perhaps using the Penpal pool on "Big, Blue Marble."

-write sequels to programs or parts for particular characters

-make lists of new words heard; play a family game to see how many new words can be both used and defined; (One tally of"Superfriends" and "The Waltons" netted over 200 possible unusual words, not to mention television terms such as "preempted."); encourage listening for cliches, odd phrases.

-discuss everything; help with interpretation; answer analogy and other difficult questions requiring higher order thinking rather than straight facts;

-explore feelings; "How did the boy feel about wearing the glasses?";"Describe the life-long feeling of Kunta Kinte;" Compare the feelings of Neal Armstrong and Jacque Costeau during their voyages;" Describe your feelings when a fictional character on a program dies."

-comment to the set and to parents, arguing and informing, during viewing; ask for the meaning of a word; answer questions; give opinions, for example make an inference about what is observed;

-participate in guessing games and game shows, predict answers, total scores; clap or dance with the people performing even when invited by the program;

-figure out (a funny experience for all) what would happen if
  -Arthur appeared on "Big, Blue Marble;"
  -the girl gymnast appeared on "Arthur and Company"
  -Wonder Woman appeared on "The Donnie and Marie Show"
  -Starsky and Hutch were in a segment of "The Waltons;"
  -Baretta, Columbo, Kojak, and Barnaby Jones were talking together on the set of a new series? What would they be saying? If they were all in the show, what would be the name of the program?"

CONSIDER

that we are just beginning to recognize the potential of commercial television to the benefit of children. It appears that programmers, parents, teachers, and children will need to be a part of the positive use of commercial television. Everyone is responsible.